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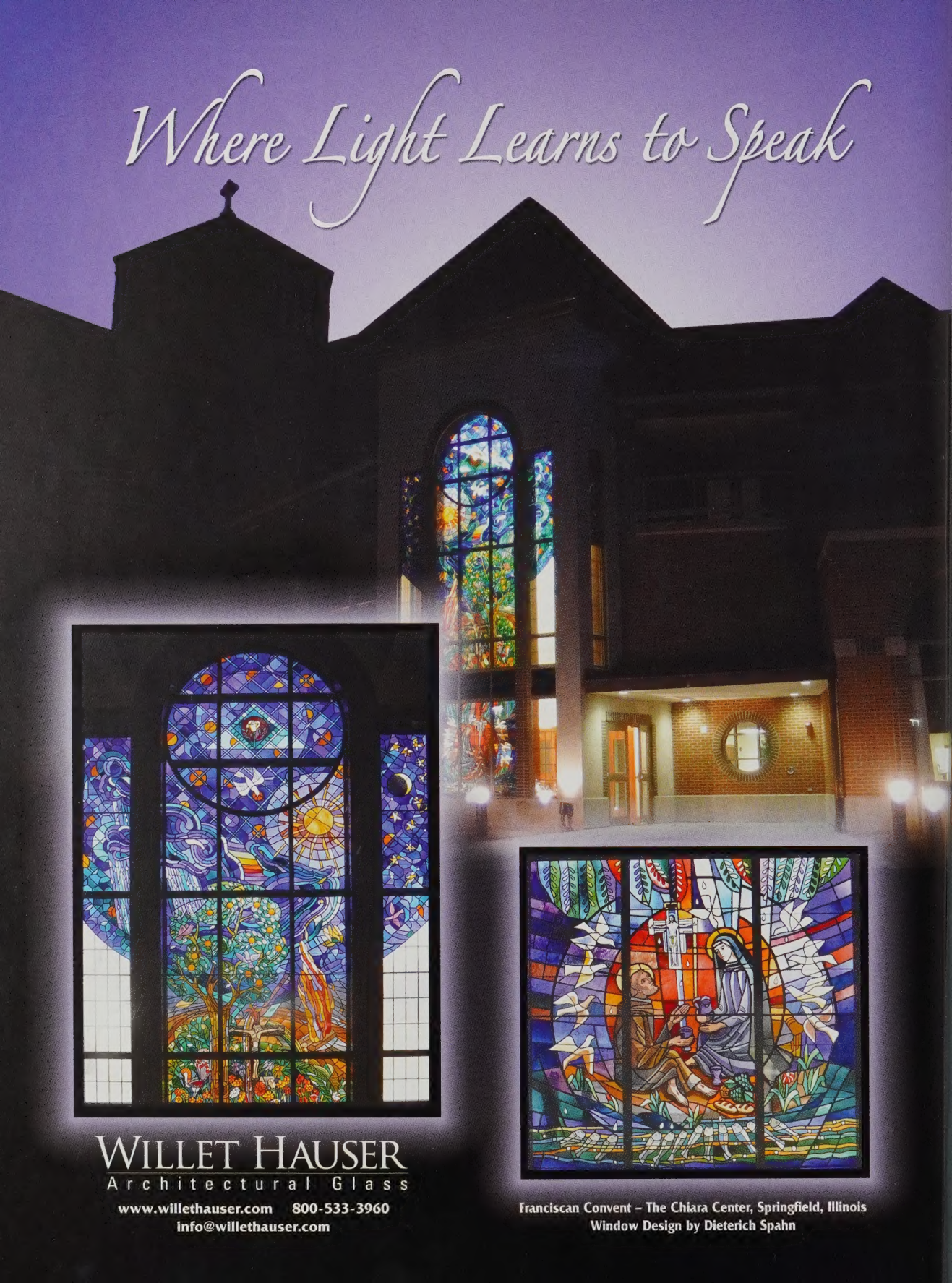

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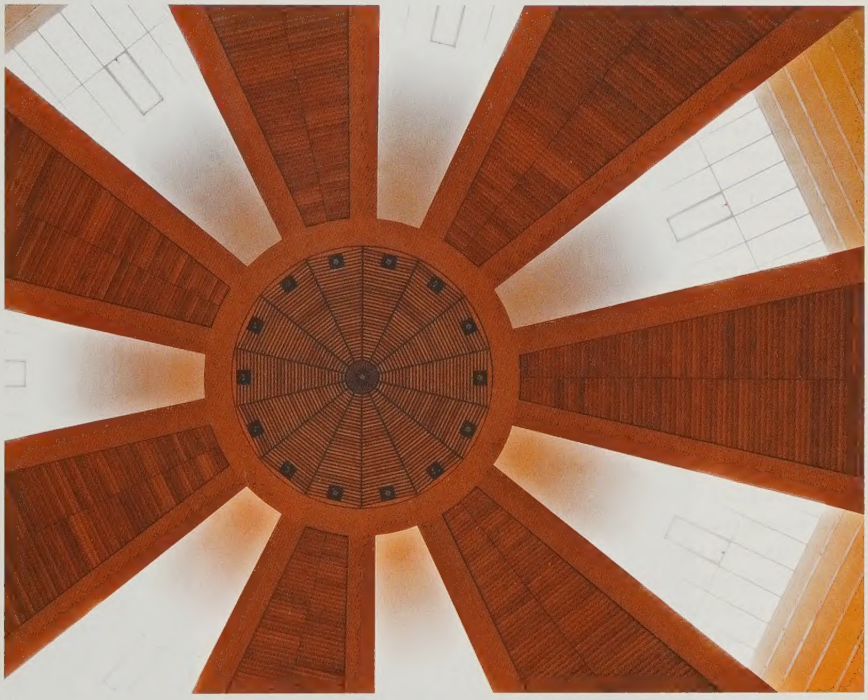

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Interior of lantern in Santo Volto Church in Turin, Italy, designed by Mario Botta.
Photo by Enrico Cano, courtesy of Studio Architetto Mario Botta.

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Tradition, Old and New

Editor's Page ✶ Michael J. Crosbie

How much does tradition affect where you worship, what you design, and what you create? What role does tradition play in what you as a person of faith believe and why you believe it? Do the worship places we create always reflect the existing traditions of faith, or can these environments be transformative, helping to shape belief and taking it in different directions. When belief dies, does the art and the architecture we created to serve the believers lose its power and become silent?

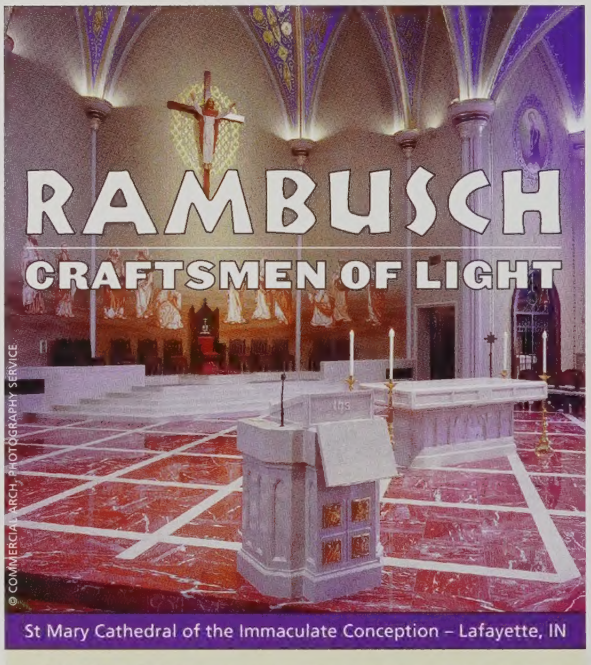
These are some of the questions that the contributors to this issue address, directly and indirectly. Tradition is the most important aspect of this questioning, and we can see the varied role it plays in new worship environments. In his article on the role of classically inspired art and architecture in support of Roman Catholic liturgy and beliefs, architect Ethan Anthony lays out the case that 2,000 years of architectural tradition cannot be ignored in the creation of new worship environments. Belief, ritual, remembrance, and affirmation of the faith are, for Anthony, the most potent forces that shape art and architecture. He writes passionately about the architectural language of classically designed churches and how it speaks to believers about faith and tradition. Implied in the art and architecture is a value system that honors tradition.

As I understand Anthony's argument, art and architecture should always serve belief: they exist only to support the framework of Christian faith handed down over generations. The highest aspiration of the architect and the artist is to serve the belief system through their art and craft. For Anthony, modernism is a rupture in Western architectural tradition that is at odds with Christianity itself. Tradition and ritual sustain religion, and an architectural design philosophy such as modernism that rejects tradition has no place in Christian worship. For Anthony, modernism is artistic hubris. It places too great a value on human creativity at the expense of art and architecture that should affirm belief through tradition.

Architect Brett Donham also writes about tradition in this issue as he surveys the history of the New England meetinghouse. For Donham, the most fascinating aspect of the meetinghouse is how it transforms and mutates within a classical tradition, responding to changes in the faith and the evolution of the Congregational Church. The Puritans and the Congregationalists viewed classical architecture as an inherited language that could be adapted to "tune" church design to changes in the belief system. Architectural style itself was not seen as an affirmation of the belief system, but could evolve along with the Church. Today, classical architecture continues to serve the Congregational Church as a reminder of its history, but the Church also allows the expression of contemporary art and architecture (as can be seen in some of Donham's own work).

It is hard to think of a more faithfully Roman Catholic culture than that of Italy. Yet here we find a new church in the city of Turin without a hint of traditional church architecture. For architect Mario Botta, as explained by writer Debra Moffitt, what is more important is that this new church is designed and built on the foundations of a Turin tradition—in this case the new structure rises from the ruins of an old Fiat factory. An artifact from Turin's history becomes the underlying support for the church. Tradition is the seed for new growth, allowing for a renewal of faith and belief. The result is a worship space transcendent.

Michael J. Crosbie is the Editor-in-Chief of *Faith & Form* and can be reached by email at mcrosbie@faithandform.com



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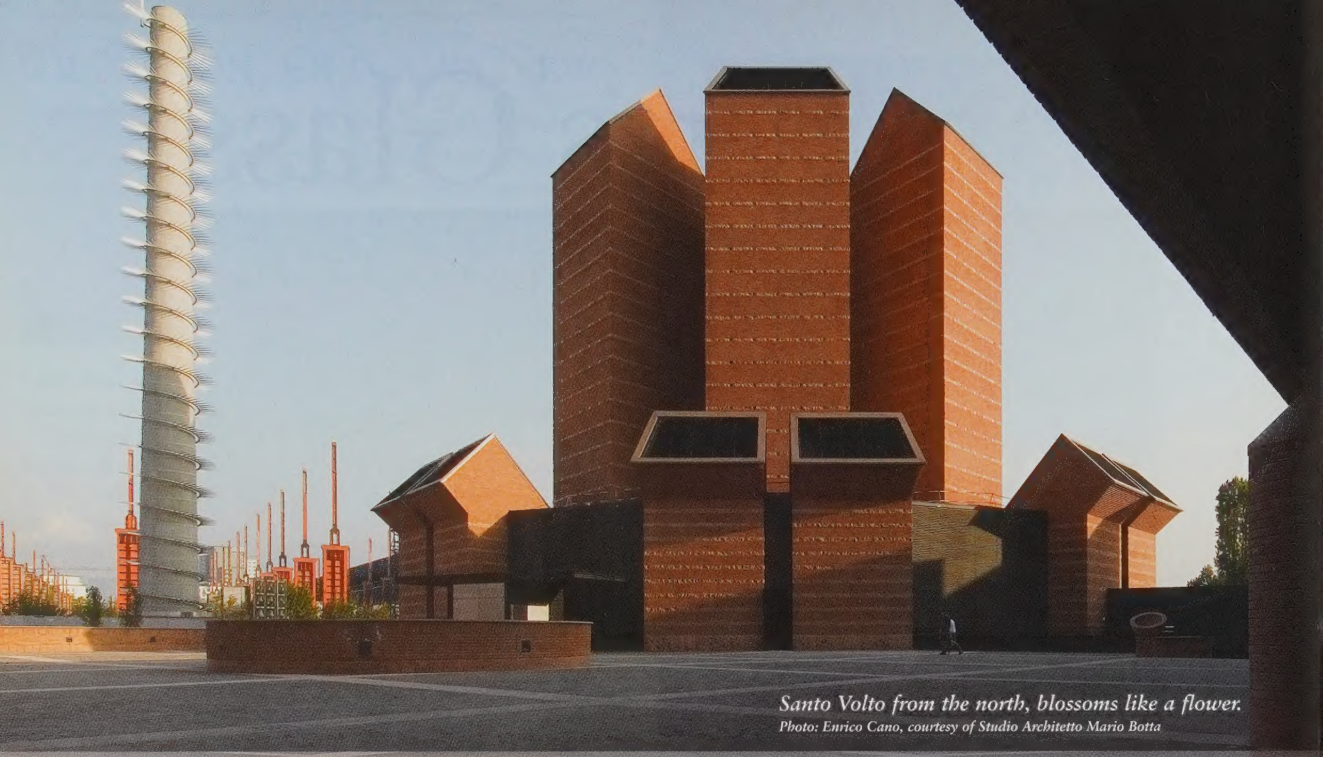


Santo Volto from the north, blossoms like a flower.
Photo: Enrico Cano, courtesy of Studio Architetto Mario Botta

The Contemporary Face of Sacred Space

Mario Botta's Santo Volto Church

Photo: Terry Rowche

By Debra Moffitt

How can today's sacred spaces find relevance in a world that has become increasingly secularized? Internationally renowned Swiss architect Mario Botta explores this question and proposes a unique answer with each new church, synagogue, and mosque he designs. Despite diminishing attendance in religious services practically worldwide, Botta is called upon regularly to create places of spiritual significance. From his cathedral at Evry, France, to the Cymbalist Synagogue in Tel Aviv, Botta is ever conscious of the context in which he builds and seeks to respond to one of the essential contradictions he perceives in society: the growing focus on ephemeral and secular values versus the increased yearning for an individual and very personal connection with the sacred.

His Santo Volto Church in Turin, Italy, completed this past December, represents yet another opportunity to deepen this exploration and reconcile these contradictions, or at least offer an alternative space – something other than the mass of consumer storefronts – in the city's largest revitalization effort to transform a decaying industrial area. Built on the site of a former Fiat factory in a neighborhood of 12,000, the new church represents the desire to pay tribute to the city's once booming manufacturing industries and affirm its commitment to spiritual values.

Debra Moffitt writes on architecture, design, and lifestyle for publications in Europe and the US. Visit her website at www.debramoffitt.com.

The form of Santo Volto (which means Sacred Face) speaks a new architectural language and incites curiosity and interest much as the city's newly built Renaissance churches must have done centuries ago. Seven red towers stand 35 meters tall and curl out of the pavement in a circle around a core volume – in some ways resembling a tulip. Seven smaller towers wrap around the base. Their solid, thick walls seem to contradict the tendency to create fashionable, less durable façades of glass or titanium for institutions like museums, libraries, and cultural centers. Botta instead uses traditional building materials – brick, Verona stone, and marble – to create a sense of protection, durability, and refuge, like a fortress, from the blows of contemporary life. His churches are meant to endure, to withstand storms and to embody spiritual values that transcend passing fads.

While the sacred spaces of Europe's past relied heavily on external symbols and icons to incite awe and devotion, Botta mistrusts traditional symbols and reduces iconography to a minimum. With the exception of a cross and the face of Jesus from the Shroud of Turin (the burial cloth thought to have come from Jesus' time, which belongs to the Turin Church), Botta uses no other iconography. Instead he relies wholly on geometry, materials, and form to evoke the sacred. "Today our culture is very rarified," Botta noted when I recently interviewed him about Santo Volto. "There's a strong, but very personal need for the sacred. Iconography cannot contribute much to this need. For this reason, I believe that sacred spaces must be reduced to their essential function." Light is one of Mario Botta's essential symbols. "In most of the churches I've built, there is at least

the idea of the earth and the heavens," he says. "The church's architecture creates a sort of microcosm, a transitional space between these two, where man once again becomes the protagonist. To achieve this, there's very little need for icons."

With its powerful presence, the church uses a contemporary language of geometry. Botta reflects deeply on the geographical and historical place as well as the social role of a structure before designing it; the Santo Volto Church is no exception. In his work, he seeks to encapsulate the totality of a moment in time and to respond to human needs using form and a very pared-down or "essential" aesthetic. The actual function of the building – to gather a group of people in ritual worship – becomes secondary in scope to the function of embodying spiritual values and evoking emotions in those who enter the house of God.

Part of the parochial complex of the Archdiocese of Turin, this project (which took approximately five years to complete) totals 26,300 square meters and includes office space, ten apartments, and a small chapel in addition to the main church and congregational services area, built to accommodate up to 1,000 people. A conference room located beneath the main church hall provides space for special meetings and events. Santo Volto stands at the edge of a park where some of the iron structures of the old factories remain visible. As with many European churches, the church is to stay open throughout the day, even outside of periods of liturgical service, to provide a space for people in the community to retreat from the material world into the quiet of another, less represented world.

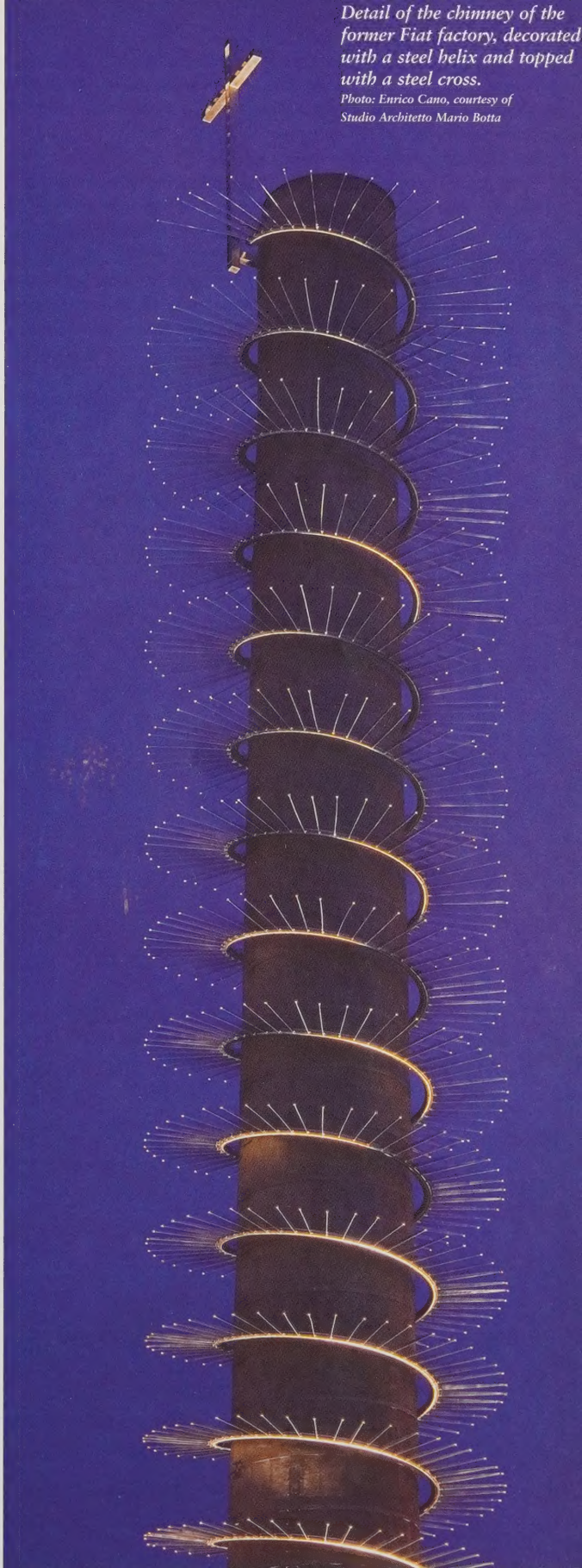
The unique appeal of the building's aesthetic makes it destined to become a contemporary symbol of change for Turin: another layer to the city's complex historical and social fabric. "I believe that today people need a space that represents a synthesis of great contradictions

"My church is essentially a space of silence and meditation."

and the rarefaction of all the images thrown at us by the consumer culture," Botta says. "Everything has become chaotic and complex; instead my church is essentially a space of silence and meditation. Therefore, it is intentionally minimalist to predispose people to develop the relationship between man and spirit."

Botta's symbolism remains subtle, yet present. The lighting of the church was studied in minute detail. During the day the church is illuminated uniquely by natural light from the towers. At night, the opposite takes place. The church radiates light from its approximately 540 small glass windows located in the towers. The main exterior façade displays a cross of glass 22 meters high by 8 meters wide, lighted from inside and turned towards the city. During the construction, the star-shaped foundation on which the towers stand was visible. The star disappeared to outsiders once the building took shape, and is now visible only from inside the conference room below the main floor of the church. It seems like a mystical reference point, a symbol for that which stands concealed in the human psyche – but like faith, relies on a hidden dimension.

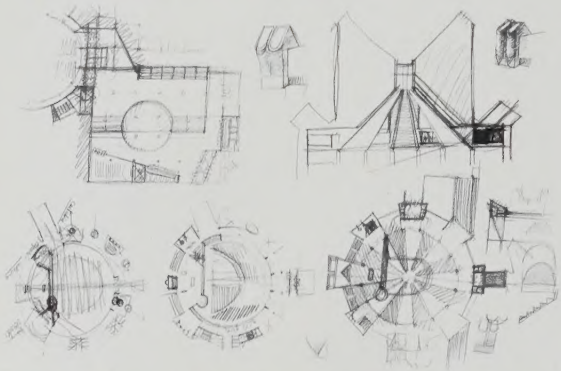
"My intent," Botta says, "is to provide a place devoted to silence, prayer and meditation; the functional aspects [the Mass] take second place and this gives a richness to the place. We are orphans of religious iconography. The church is dedicated to the face imprinted on the Shroud of Turin." The face appears in the apse of the church in a design of red stone from Verona. "It is the virtual image, par excellence," Botta explains. "The red stone of Verona on the walls is vertical or inclined. The light at its zenith hits it, recreating the image through a play of light and shadow. As one moves closer to the apse, the face



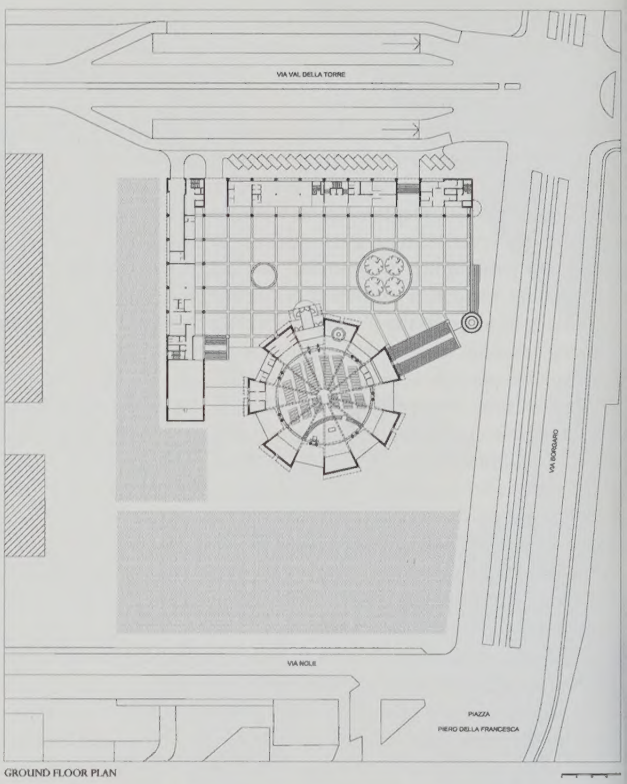
Detail of the chimney of the former Fiat factory, decorated with a steel helix and topped with a steel cross.
Photo: Enrico Cano, courtesy of Studio Architetto Mario Botta

disappears. This is the only image present in the church." The disappearance of the face evokes the mystical union with the divine. It is symbolic of what happens in the mind of a devotee who moves closer to the source of divinity – the separation caused through visualization of the holy form disappears and one merges with the divine.

In addition to the exterior, Botta designed all of the interior spaces and furnishings, including the altar, maple-wood benches, and the baptistery. "Building, in and of itself, is a sacred act," asserts the architect. "It's an action that transforms a condition of nature into a condition of culture; the history of architecture is the history of transformation. The need that moves humanity to confront the dimension of the infinite is a primordial necessity in the search for beauty that accompanies humanity in the construction of our own life space."

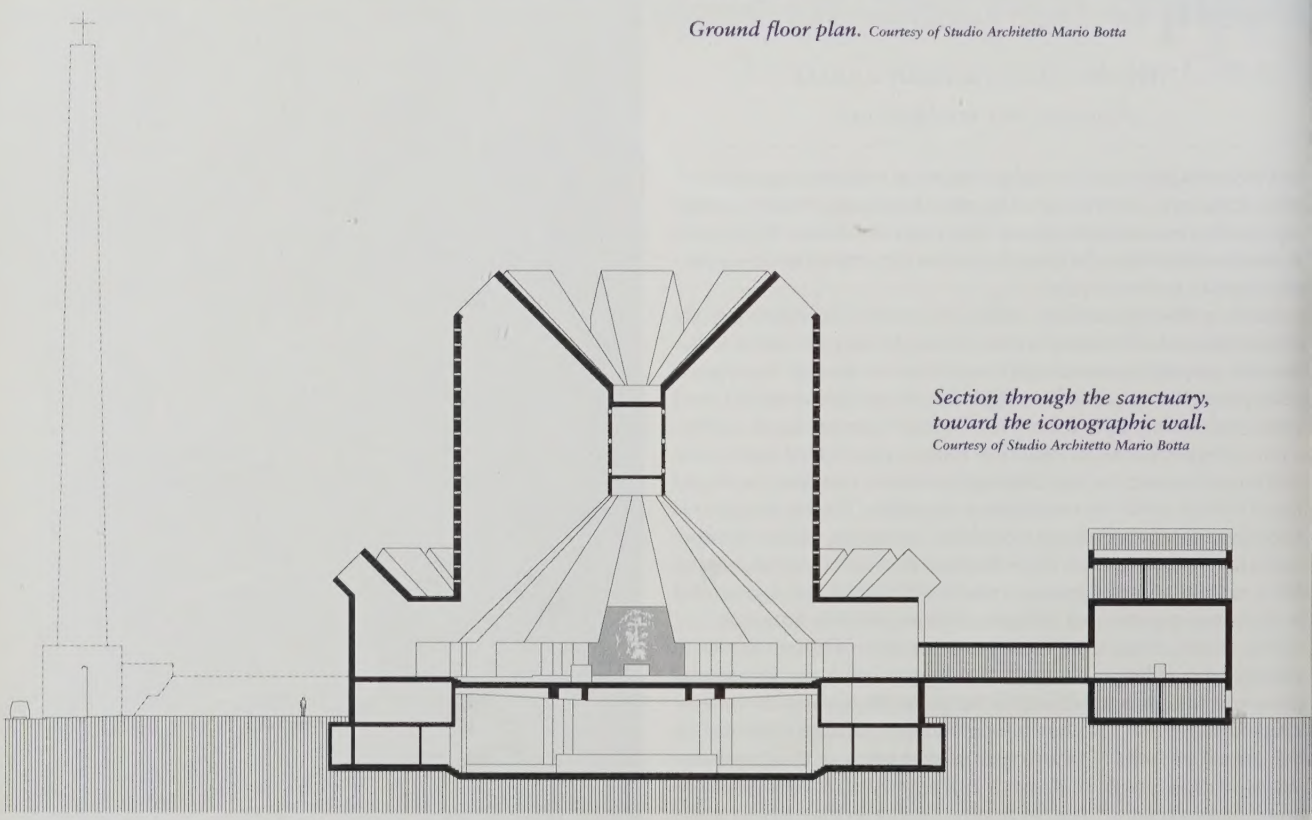


Mario Botta's initial design sketches. *Courtesy of Studio Architetto Mario Botta*



GROUND FLOOR PLAN

Ground floor plan. *Courtesy of Studio Architetto Mario Botta*



Section through the sanctuary, toward the iconographic wall.
Courtesy of Studio Architetto Mario Botta

SECTION K-K

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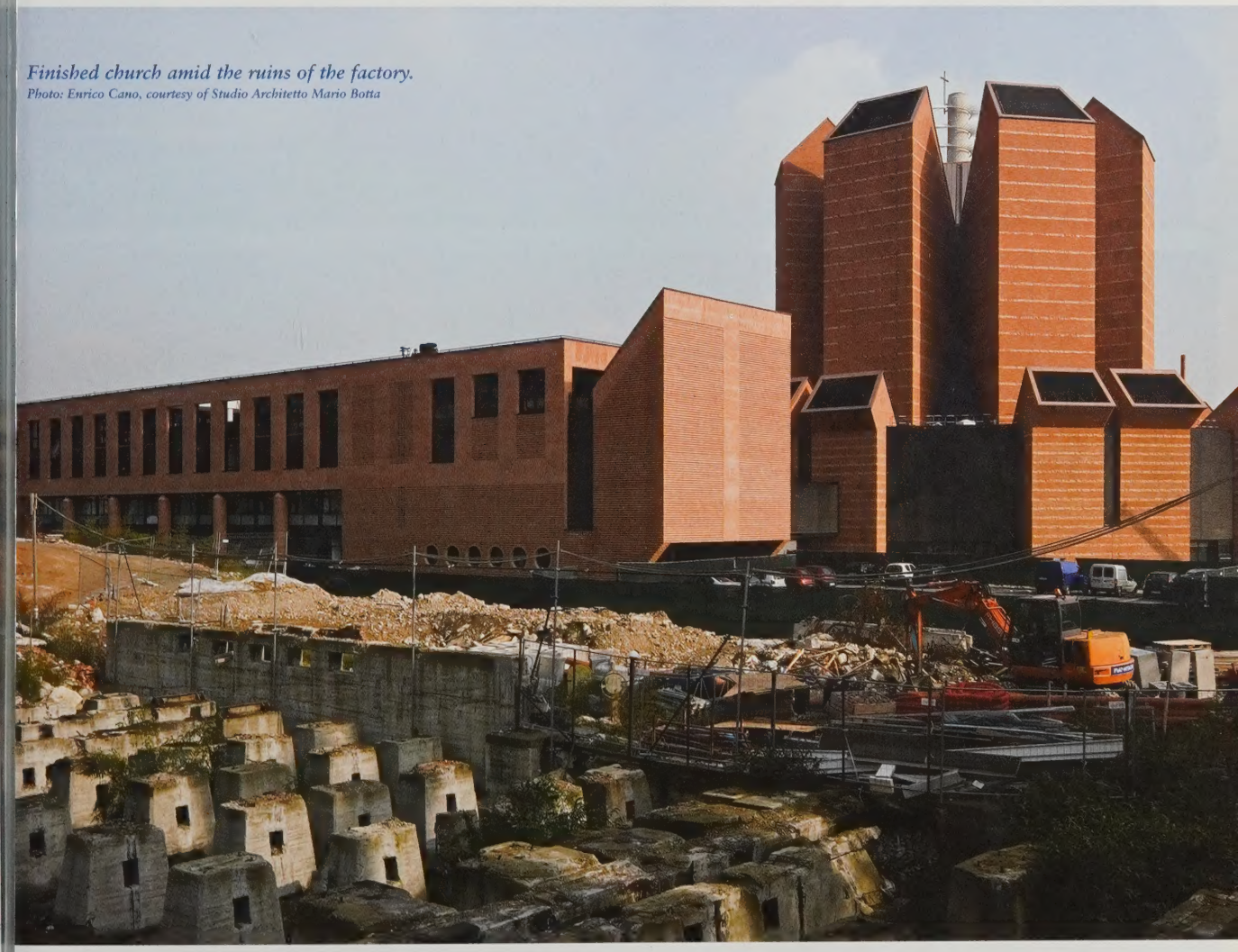
The architect says, "A church, like any other architecture, must reflect today's culture." Through his use of form and structure, Botta succeeds in appealing to higher emotions and proffering a sense of beauty, with very little use of iconography. But he also admits that, "for an architect, building a church in a multi-ethnic social fabric in a community that is ever more secularized, represents a challenge." In his inaugural presentation of the Santo Volto Church, he wrote, "A new church is a place of sustenance, of silence and prayer, which through its architecture reaffirms the authentic human values of the occidental-Christian culture

"Building, in and of itself, is a sacred act."

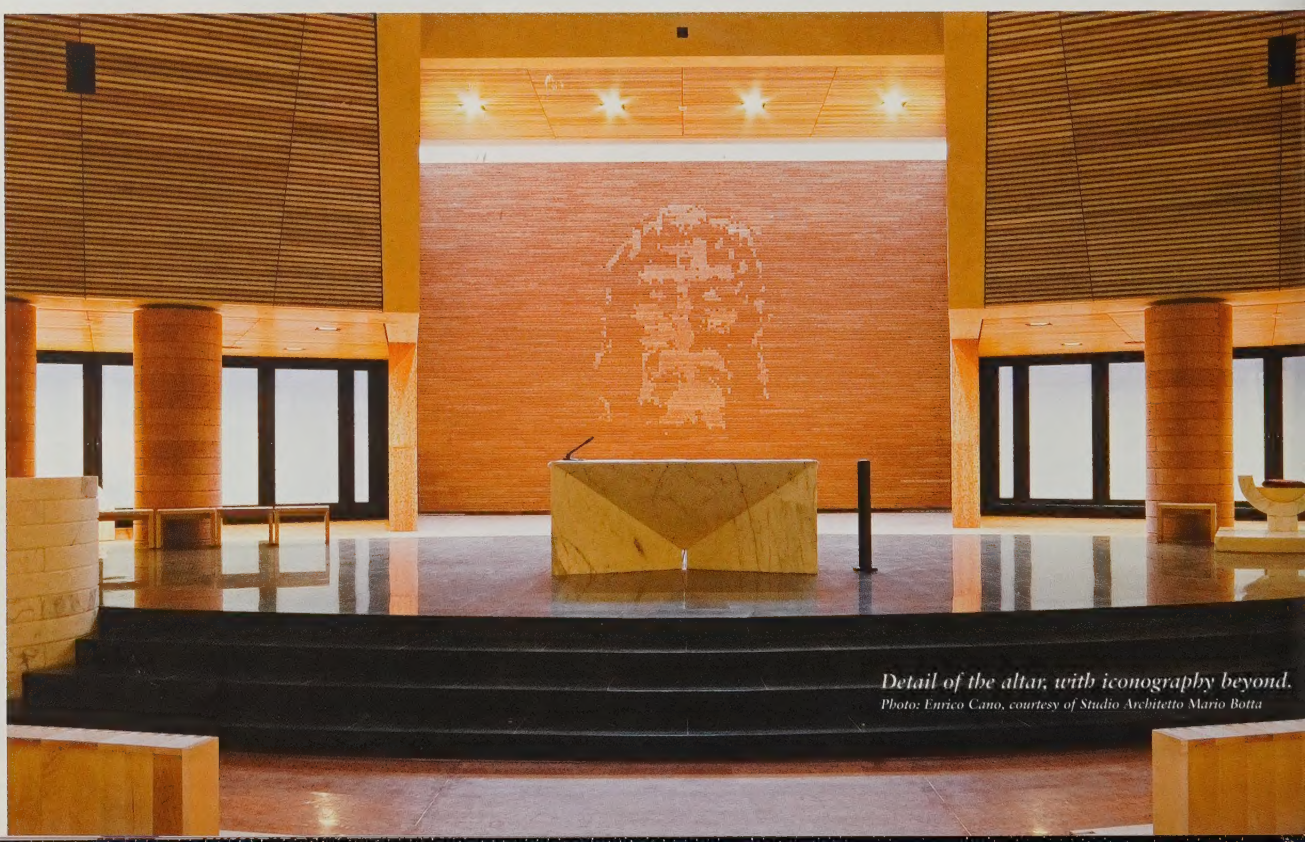
to offer them up again as an authentic welcome inside the community. A new church is an extraordinary occasion to critically review the actual transformations in modern culture and attempt to incite and correct the many distortions which have come from recent urbanization." Botta affirms the power of architecture to represent our ideas and sustain the search for the sacred as a vital and valuable human endeavor. The actual physical presence of a new church in a growing area itself provides hope that the sacred can still hold its place alongside the profane. It still has a relevant place in a world obsessed with materialism and sorely in need of looking up and beyond the purely commercial and businesslike world, particularly in times of angst. The Santo Volto Church represents the physical manifestation of a place in the human psyche that cries out for a landmark, which points to deeper meaning and purpose. In this sense, it fulfills the role of offering a sign of hope, even to those who may not follow traditional Roman Catholic beliefs.

The chimney of the former Fiat factory, decorated with a steel helix and topped with a steel cross, stands beside the church as part of the overall design. The helix is made of blades varying in length from 70 centimeters to 2 meters and finished with steel spheres. The blades are light enough to move with the breeze, which creates an optical effect to reflect sunlight during the day and artificial light at night. It pays tribute to the culture of factory workers and to the auto company that were such a vital part of the city's development. The unusual form of the church, with its 14 turrets of brick and red Verona stone, in some ways resembles a 21st-century factory. It does not appeal to the sense of beauty evocative of the Renaissance, and its exterior lacks ostentation. But the inside brims with light and becomes a symbol of hope that in our post-modern industrial age one can turn within to find beauty and purpose. For Botta, sacred architecture "is a structure that goes beyond the religious meaning that generated it, in order to bear witness – for believers and non-believers alike – to a primary, ancestral, and profoundly human need."



Finished church amid the ruins of the factory.
Photo: Enrico Cano, courtesy of Studio Architetto Mario Botta

Detail of several of the seven towers that surround the sanctuary.
Photo: Enrico Cano, courtesy of Studio Architetto Mario Botta



Detail of the altar, with iconography beyond.
Photo: Enrico Cano, courtesy of Studio Architetto Mario Botta

Botta's use of natural materials such as stone and wood contributes to bringing urban dwellers into a setting where the natural elements encourage a deeper connection with nature, and hence with themselves. Botta says that his choice of materials reflects the city's traditional and historical architectural choices translated and interpreted in a contemporary form to integrate the past, give a sense of the present, and communicate in a language that will also speak to future generations. "The subject of the church in our contemporary diffusion of activities and interests is proposed as an opportunity to pause for a brief moment of peace and silence in which the secular world converges with the transfiguration of the sacred," Botta says.

"A church, like any other architecture, must reflect today's culture."

On the symbolism at Santo Volto, Botta adds, "The number seven is a magic number. It brings us back to the days of the week, to the seven sacraments, and it is the number of points around which the towers are built." Today the church stands at the edge of the boundary between the historical city of Turin and the post-industrial area. It functions as a bridge between the two. The acts of paying tribute to the past by constructing the church on foundations where the factory once stood and retaining the factory chimney create a complex combination of meanings for this sacred structure, drawing together the power of work, of physical labor, and elevating it in a connection with divine nature. The church in some ways externally resembles a factory and the idea of a sacred space capable of producing or generating spiritual qualities – peace, reflection, inner silence, perhaps even awe and compassion – elevating them to a new symbolic level. With its soaring roof and awe-inspiring space filled with light, it is a place where one may enter, experience a lingering sense of quiet, a refuge from society's frenetic pace, and exit (depending on one's receptiveness) spiritually transformed – not necessarily through some exterior provocation, but simply because it incites one to look up to the light and feel a part of it without being overwhelmed.

Entry to the sanctuary, with light from the towers above.
Photo: Enrico Cano, courtesy of Studio Architetto Mario Botta

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The Function of Tradition in Religious Architecture

By Ethan Anthony

A religious space is a repository of memories—a gallery for the display of icons, as well as an icon it itself. As a spiritual home for the individual worshipper and for the community, it is both public and private. It is a study in contrasts, a place to celebrate marriage and to mourn death, to rejoice in moments of joy and to be comforted in times of sadness. Because they can accommodate a wide range of emotions and events, religious buildings are truly multifunctional. Many modern architects respond to this need for multifunctionalism with a space that is featureless and minimal, avoiding strong iconographic features to allow the mind to provide its own interpretation. We are to add the meaning that is not supplied by the architecture.

In contrast to the modernist approach, traditional design utilizes the iconographic and architectonic language of the faith tradition as the basis of the architecture. Invention is still the basis of the design exploration but the starting point is respect for tradition.

The nascent international movement for traditional architecture and urbanism, now represented by such organizations as the International Network for Traditional Building, Architecture & Urbanism, is producing architecture and urban design for the secular market. Now a few architects have begun to produce religious work that like the new Urbanism is based in history and tradition. Of the many religious traditions represented in this general trend, the Christian traditions expressed in the Gothic and Romanesque styles inspire the work of our firm. Through this work, we have built on the foundation laid by Ralph Adams Cram (founder of the firm), Bertram Grosvenor Goodhue (Cram's partner for more than 20 years), and their many associates. Their work spanned the period from the beginning of the second Gothic revival in the 1890s until World War II, which brought about the end of the greatest American period of religious building construction.

An offshoot of the English Arts & Crafts movement and the work of Pugin, Morris, and Ruskin in England, the American Gothicists combined a strong respect for the language of religious architecture with the tradition of the master craftsman who incorporates a spiritualism that infuses the work with humanism. The best examples of this humanistic architecture endure as masterpieces of thoughtful design and fine craftsmanship that continue to delight and inspire architects today.

The current rebirth of traditionally inspired architecture has been accompanied by a simultaneous rebirth in the crafts on which it relies. This was also true of the Arts & Crafts movement of more than a century ago. Art and craft are necessary complements to the new architecture. Craftspeople have reappeared to produce handmade hardware, windows, doors, and other elements. Artists have rediscovered the graceful hand-arts of mosaic, stained glass, and sculpture, employing them in the service of architecture, which takes its rightful place as the "mother of the arts."

Architecture and art, hand in hand, in the service of religion, create a new richness of life. Why should the form-maker be limited to speaking only in the language of the native material? Is it really more truthful to show concrete for what it is and to deny the formal language of the building itself? Is it essential to discard the lintel and plinth, the frame and arch, to limit our conversation to formal nihilism? While it is desirable to avoid pastiche, is it necessarily pastiche to use formal terms? A window may have a frame, and if its form is based on a reference to a frame that once stood in a great Christian monument, this might add to its richness.

Ethan Anthony is the president of and principal architect at HDB/Cram and Ferguson Inc., the successor firm to Cram, Goodhue and Ferguson, in Boston. His book, *The Architecture of Ralph Adams Cram and His Office*, was just published by WW Norton, New York.

Photo: Arthur Gentile

Phillips Chapel, Canterbury School, in Greensborough, North Carolina, designed by the author in 2000.

All Saints Church in Peterborough, New Hampshire, designed by Ralph Adams Cram, 1908-1913.

The window and door frames at Syon Abbey, a project we are currently completing near Roanoke, Virginia, are an extension of the stone veneer where it thickens at the edge of the window void to form the void and hold the window. In preference to a modern aluminum storefront frame devoid of human content, born of a machine and tacked precariously to the steel stud behind the brick, the stone frame at Syon Abbey brings the veneer in to the window, where it meets the interior stone veneer. The stone thus celebrates the essential quality of the opening.

Instead of cheap, machine-made slabs of glued veneer sawdust and wood chips, the doors at Syon Abbey are made by carpenters of oak planks sawn from trees harvested in the Virginia forest, joined in the familiar way wood planks have been joined for centuries. They have a warmth and a scale that reassure us of the humanity and purpose of the place. "There is nothing false here," the doors say to us. They are grounded, based on a study of medieval carpentry I made for the doors in great churches designed by our firm.

The same process was used in the design of the stained glass. I began by studying the earliest medieval glass I could find, at Chartres and at the Abbaye de Saint-Denis in France, and at the Cluny Museum in Paris, where fragments of glass not destroyed by the vandals of the French Revolution survive to instruct us. Later I found whole glass windows at Paray-le-Monial in Burgundy that possessed the childlike immediacy of medieval glass. We did not copy the glass; rather, we sought to understand its point of view, and to use its articulateness to express the message we wished to convey. We respected and extended the tradition of which it is a part. We connected the present to the past. Syon Abbey's western rose window is now in production in the studios of Hardman Trading Company in Birmingham, England.

Photo: HDB/Cram and Ferguson

We remember by visiting memories. We utilize our unique ability to express our humanity in language and art as a means to remember. When the only media available were charcoal and dyes from plants, people used these primitive means to memorialize their own lives and the lives of others. In sacred groves shields were hung from the trees to recall life's triumphs and tragedies and those who were no longer there. People still memorialize human life in sacred buildings set above daily life.

Through ritual repetition we refresh those memories that form the backbone of our existence. Ritual expressions are the central essence of tradition. If we can accept that religion is memory and that tradition is the expression of collective memory, then the essence of the church must be tradition. How then can modern church design succeed when the essence of modernism is to break with tradition? A modernist can design only a church that seeks to break from its own traditions, but the church thus loses contact with itself.

Mosaic glass in the Cluny Museum, Paris. Photo by Ethan Anthony

Roundel of St. John the Evangelist from the Syon Abbey rose window. Photo by Kevin Hogan

Religion is by nature not universal like modernism; it is specific. When religion tries to become universal it becomes social – a voluntary association without transcendent spiritual power. We apply images and icons of our faith to the building in which we worship to remind ourselves of our faith, and we become our faith. This is why parishioners are often devastated by the closure of a church. In a way it is also the closure of a life. The person's past has vanished with the church.

Photo courtesy of Syon Abbey

West window of Syon Abbey under construction.

In the Christian Church we celebrate 2,000 years of tradition and memory. We walk through a garden populated by Rheims, Chartres, Beauvais, Wells, Canterbury, Köln, and Rievaulx. We can look at the Alhambra, Cluny, and La Mosqueta, Sagrada Familia, and Fontenay and Vézelay, the Oratory and Cheadle, and many more for inspiration.

Beginning with the language of space and proportion there is a world of descriptive adjectives in the architectural language. The architect may begin with the form of the basilica. More than mere space, the basilica contains within it the nascent form of the Christian church after its infant arrival in the Roman Empire. When we see the basilica form we remember the sacrifice of the martyrs who went before and we are humbled by their sacrifice. The Church of Rome triumphed after centuries of suppression and persecution. As the secular order of Rome died the Church rose to be the organizing form of society. The basilica form recalls this history in all the churches that respect the forms of the faith, and transcends the materiality of the church. But what of transcendental ideas that become abstract? If we are limited to abstract transcendental ideas we are prevented from achieving a solid connection with tradition. In place of tradition we connect with abstract concepts of geometry, material, or social theory, which are not inherently religious.

Photo courtesy of Danielle Krcmar

Clay model for column capital for St. John Neumann Church by Danielle Krcmar.

The basilica's formal elements of nave and clerestory, apse and atrium, crossing and ambulatory are used at Syon Abbey in a unique response to the needs of the building, with respect for its place in the tradition of Christian architecture. The nave arcade is found in so many Christian buildings it has come to represent Christianity, despite its likely provenance in the Roman law court.

And so it goes through the many formal elements in Christian architecture. In a church missing these elements, we must ask, what has been inserted in their place? Were they never important? What has changed about the Church that it no longer has a place for its past?

Vatican II changed much about the Christian church, both Roman Catholic and Protestant. What at first was welcomed by many as a cleansing revolution soon turned into a burning wind that swept away all that was beautiful in the church. The fire of renovation soon came to burn away the old, and what did it bring in its place? A sterile and unfeeling modernity denying the beliefs of the faithful. The tabernacle, with its implications of devotion and faith in the presence of God, and criticized as superstition by Protestants and atheists, was moved out of sight. Also removed were the altar rail and kneeling, the priest facing toward the high altar as the leader of the faithful.

In churches of traditional design, many of these familiar symbols have been restored. The communion rail is back, the tabernacle remains behind the altar. In each case the decision has been made by the people of the parish in a grassroots movement to seize the Church for its people. Art is returning as well. In the new church we designed for St. John Neumann Parish in Farragut, Tennessee, art will be everywhere.

Artist Danielle Krcmar is sculpting a series of capitals for the columns of the nave arcade that, inspired by the original medieval capitals, will represent 18 events in the life of Jesus. The 20 couplet windows above the nave arcade will depict the mysteries of the rosary. Four stones depicting the dove representing the Holy Spirit, the Pentecost, the pelican feeding its young on its own blood, and the eagle of St. John, chosen from the Bible by the pastor, surround the rose window on the west front. They surround and enrich the window dedicated to the life of St. John Neumann; scenes from his life occupy the 12 petals of the rose.

Our church buildings tell stories. The stories are there to reinforce the message of the sermon, which may draw upon the spiritual power of the stories in the architecture. In repeating the stories through art and architecture, we ritually remind ourselves of the content of our faith. The reminders, in celebration of the Holy Spirit in all things, are the essence of religion.

Design of rose window of St. John Neumann Church.

Lessons of the New England Meetinghouse

Old Brick Meetinghouse, Boston.

By Brett Donham

Buildings are our most enduring historical markers. In ways their designers and builders could not have envisioned, they reflect the time during which they were built. They mirror the values and priorities held by those who commissioned and built them. Architecture is, in part, a social art, created to house human activity. Changes in the design of churches, for example, respond to changes in the form of worship or liturgy and to changes in the way Christians see themselves. Changes in architectural style and taste generally happen slowly, evolving incrementally from one era to another owing to innate conservatism (buildings cost a lot of money) and because buildings, unlike clothing, last a long time.

Brett Donham is principal of Donham & Sweeney Architects in Boston.

This article explains how the early Puritan meetinghouse evolved into the steepled Colonial and post-Colonial church that many view as the quintessential American church building. It also suggests how the early meetinghouse can influence and inform contemporary church building design.

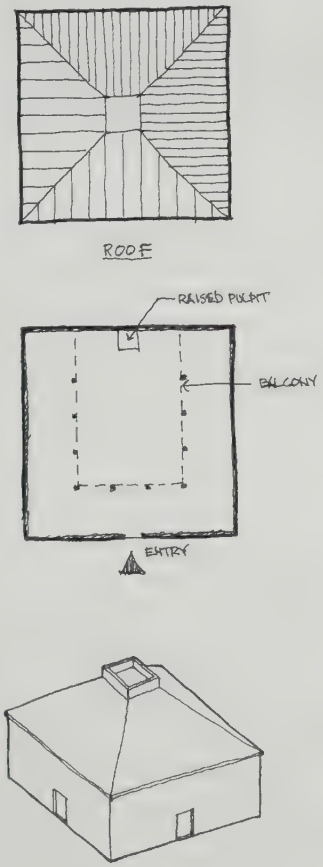
Today's architects may ask what they can learn from those who designed our early meetinghouses—and if those lessons have any applicability today, when you can log in and listen to sermon podcasts on some churches' websites. The basic lessons learned a few hundred years ago still apply. As did the Puritans, today's lawyers, plumbers, professors, firefighters, and others seek spiritual renewal and a sense of community in their churches. They will not find that sense of community in a podcast—they will find it only in a space that fosters and enriches their religious experience.

Religious fundamentalists were responsible for the early development of Massachusetts, Connecticut, and southern New Hampshire and Maine. They were Puritans, religious refugees from England prior to the successful Puritan or Cromwellian revolution of 1649.

Considered zealots, many in their leadership were highly educated, specifically at Cambridge University.

In the New World, they formed essentially a religious state or theocracy, where town and church were one and the same. To be a voting member of the town, one had to be a member of the church. Everyone, admitted to vote or not, was taxed to pay the salary of the minister, the construction of the minister's house, and the construction of the meetinghouse. The faithful met in the meetinghouse on Sundays and religious holidays, in the morning and, frequently, again in the afternoon. On other days, the same building housed the same people, with the same moderator, to conduct civic affairs, vote on taxes for road improvements, schools construction, and other town business.

The form and the size of these meetinghouses were determined by several considerations. Structural limitations forced by heavy timber construction was one, but more important was the need for the congregation to clearly hear the un-amplified human voice and the number of people in the "catchment" area.



Drawings: Brett Donham

Square plan with pyramidal roof.

Photo: Brett Donham

Harrington Meetinghouse.

Puritan and later Congregational services were a liturgy of the word; there were no hymns during services in the 17th and the early part of the 18th centuries. Prayers, gospel readings, and their explication constituted a two- to three-hour morning service and, frequently, an equally long afternoon service. Dozing off during the service was a punishable offense. All of this put a great premium on being close to the speaker. Civic meetings and the annual town meeting created an equal imperative.

Fortunately, there was another factor that limited the number of people who could attend the religious services and civic meetings. In a rural farm setting, walking distance determined the number in the congregation. Depending on topography and rivers, this might be a three- to four-mile radius and include 200 to 250 people. As some towns grew, new meetinghouses, second or third parishes, would be created in outlying areas where more people settled. In a dense urban setting like Boston, a third floor was often added to accommodate more people.

The architectural characteristics of those buildings were: a square plan with a pyramidal

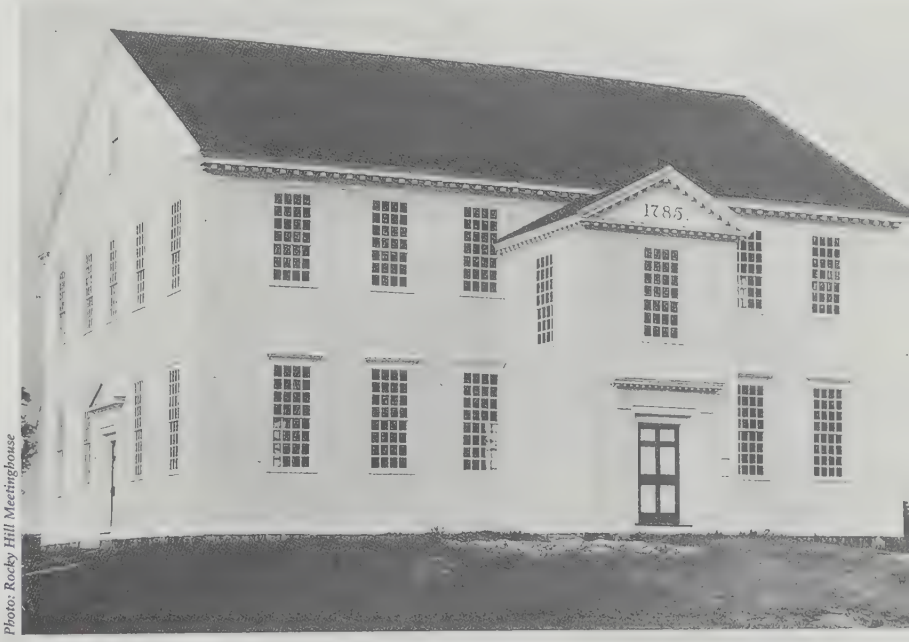


Photo: Rocky Hill Meetinghouse

Rocky Hill Meetinghouse in Amesbury, Massachusetts.

West Barnstable Congregational Church in Massachusetts.

Old South Meetinghouse, Boston.

form for the earliest buildings; a fat rectangle with a two-gable roof for later ones (since a gabled roof was a lot easier to frame than a hipped roof); the main entrance in the middle of the long wall; and a raised pulpit in the middle of the wall opposite the entrance.

By the mid-1700s, the square plan had evolved into a rectangular plan. In the wealthiest communities, some churches became quite elaborate.

The Puritan meetinghouse continued to evolve. A separate tower, to house the bell to call worshippers to services in a society where only the wealthy had clocks, was added to one end of the gabled form.

Next, another entrance door appeared in the base of the attached bell tower, even though the main entrance remained in the center of the long façade with the raised pulpit opposite.

In time, the bell tower became more engaged with the main volume of the building, and the main entrance migrated to the base of the tower, but the raised pulpit remained in the middle of the long façade as at the Old South Meetinghouse in Boston.

Following the American Revolution and into the early years of the 19th century, change came more rapidly. The country experienced economic liberation and great growth and prosperity. The disestablishing of religion—or the separation of church and state—meant that a town's taxes no longer supported the Puritan, now Congregational, Church. Other denominations flourished, including Baptist, Methodist, Episcopal (formerly Anglican),

Photo: Brett Donham

First Parish Meetinghouse in Cohasset, Massachusetts.

Universalist, and Quaker. The Unitarian-Congregational split added more change.

Liturgy and music were added to services and the old forms of building seemed outdated. The faithful sought to build noble edifices to celebrate their prosperity and to compete with one another. Another change was that architectural pattern books became increasingly influential. In the centers of wealth, Palladio's classic, *Quatro Libri Del' Architectura* and James Gibbs's *Book of Architecture* were well known and widely used for inspiration. In rural areas, pattern books such as the *Country Builder's Assistant* by Asher Benjamin were even more widespread. These books led the way toward the evolved form of church we know today: the entrance under a large fully integrated bell tower, a long nave, and a smaller form housing a raised chancel at the far end.

In the 1950s and 1960s liturgical reform redefined church services as a gathering of the faithful in community. This was a coming together of a body of people with shared traditions, needs, and interests—not the passive observance of a lecture or an arcane activity at a distant altar. The altar, brought forward into the middle of the congregation, was seen as the

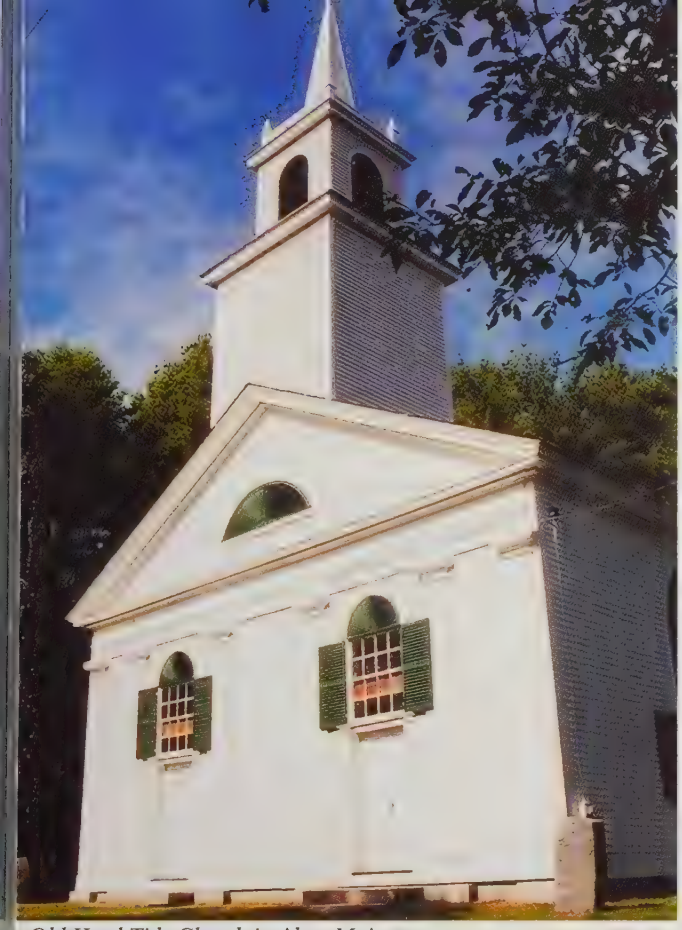


Photo: Brett Donham

Old Head Tide Church in Alna, Maine.

Lord 's Table. The community gathered around it for the Lord's Supper.

Baptism, once a private affair, became one where the whole community present pledged to support the person being baptized, and the font came out of its dark corner into a central place in the church building. Lay participation from the seated congregation became a regular part of the service.

Today's worshiping community is trying to be just that, a community. People are drawn to churches in part because, in today's fractured society, they need to be part of a supportive community of shared values and beliefs. This implies a size where most everyone knows one another (about 200 to 300 people) and a building with good sightlines, where everyone sits close enough to feel involved in the central activity, and can easily see and hear each other. Despite Blackberries, iPods, email, and instant messaging—or perhaps because of them—people yearn for a sense of community and seem to find it in churches.

The forces shaping the design of today's churches—modest size, centrality of focus, and a physical sense of community—are those that shaped the early New England meetinghouse. While the contemporary visual expression of these forces differs in most cases from the early model, the modern floor plans are remarkably similar to them.

From Palladio to Christopher Wren, to frugal New England with its abundance of cheap wood and its Puritan legacy, and then to the growing prosperity of a new country, the image of the American church building evolved to the iconic form of the double pitched roof and steeple/bell tower that for the last 200 years has defined "church" as many in this country understand it. There is some utility in having such a universally accepted image.

Photo: Hutchings Photography

St. Paul's Church in Brookline, Massachusetts, designed by Donham & Sweeney Architects.

The fundamental message of Jesus, however, is revolutionary and unsettling. Housing this message in a safe and comfortable architecture would seem a contradiction. Our current state of church architecture perfectly reflects our ambivalence towards the meaning of the Gospel; is our faith a comfortable and safe refuge from the world or is it a radicalizing uncertain place for changing the world? How will the churches built in our time be viewed by churchgoers in the future? What will these structures say about us and how we lived? As they did in the 17th century, today's religious buildings mirror the values and priorities we now hold. Our buildings will tell us, in ways we may not realize, how we answer these questions.

This history and context has shaped my thinking about my own church designs. I see "church" as the gathering of faithful people and a church building as a place that helps form community. All the gathered are celebrants. A few are charged with leading the gathering and administering the sacraments, but all participate and have roles in the service. I believe the space should reflect the gathering. Everyone should easily see and hear one another. I believe in a clarity and simplicity of architectonic expression, and a modest celebration of the necessary structural elements. The space should look like a room, but a special room. It should be a container, but one with some aspiration. It should be filled with light entering from on high. It should reflect the importance the community attaches to it. It should be memorable.

Photo: Steve Rosenthal

Christ Congregational Church in Brockton, Massachusetts, designed by Donham & Sweeney Architects.

Art Chapels of the Plains

By Rebecca Sundet-Schoenwald

Six small "art chapels" sit on a spit of green space in the middle of a shopping mall's parking lot in Fargo, North Dakota. Small signs stuck into the ground let shoppers know that the structures and the art inside them belong in this unlikely location. In fact, the little buildings seem well suited to their wind-blown island surrounded by concrete and cars.

The chapels, conceived by Fargo artist Marjorie Schlossman, are meant to provide private spaces for people seeking inspiration or just a respite from a busy day—and West Acres Shopping Mall is a busy place. The structures attract attention. Heads turn, cars slow, fingers point. A few people venture onto the grassy island, with mystified expressions. The signs tell them they are experiencing the Marjorie Schlossman Roberts Street Chaplet Project.

Schlossman calls the individual structures "chaplets," but the project as a whole is named after her first architectural adventure, a permanent structure big enough to call a chapel on downtown Fargo's Roberts Street.

From Concept to Collaboration

As incongruous as the chaplets may initially seem, situated between a Sears automotive center and a Best Buy store, they are a natural outcome of activities begun by Schlossman many years earlier when she served as president of the Plains Art Museum Board of Directors. She had actively served on the architecture and fundraising committees of a large historic renovation project for the Fargo museum. That project caused her to reflect on the meaning and purpose of the museum and the vast amounts of work and money it required.

"I was shocked to realize that the purpose of it all was so an individual could stand in front of a work of art and have an emotional experience," says the artist. Her work on the museum board of directors done, Schlossman hired Fargo architect Bruce Hella to design and renovate a "sturdy, old, corner-box of a building" into what she calls an "ecumenical meditation or art chapel." She wanted to create a sacred space, open to the public, free of a religion or belief system and free of charge but full of her art, that would inspire people or provide comfort, she says. "I believe that beauty can transport people into new emotional realms," says Schlossman. "I realized this was a lofty goal, but I thought it was worth a try."

With her goal in mind, Hella built a snaking skylight on the roof to provide the carefully calibrated, filtered daylight light Schlossman sought for the chapel. She painted a series of colorful, abutting canvases running about 60 feet on three sides of the room, hired a caretaker who would live in the studio apartment in the back, and opened the Roberts Street Chapel to the public. Messages and comments from visitors to the chapel indicate that people find the space spiritual, restful, and inspiring, just as she hoped.

From Chapels to 'Chaplets'

The completion and success of the Roberts Street Chapel led Schlossman directly to her next project. "I knew that Fargo-Moorhead didn't need another art chapel, so I dreamed of rural chapels, rural art, and places people might travel to find them," she says. She sought advice on the practical aspects of the project from Washington, D.C., architect Justine Kingham, and Fargo architect Mark Shaul, who thought the chaplets could be designed and built for $25,000 each. Shaul assured her that the structures could be somewhat portable, by either breaking down into segments that would fit into trucks, or riding on wheels to new locations.

Schlossman found six architects from within her wide circle of friends. She met individually with them to pitch the plan. Each would receive a $25,000 commission that would include the building of the chapel and transportation to her son's nearby farm. She imposed few constraints. The chaplets were to be portable, lockable, and able to withstand a certain amount of bad weather. "Foremost, I asked them to inspire me to paint beautiful paintings inside each space," she says. "I wanted them to have creative control over the initial design."

Artist Marjorie Schlossman at work on a painting.

Photo: Haney's Photography

Rebecca Sundet-Schoenwald is the project manager of the Marjorie Schlossman Roberts Street Chaplet Project in Fargo, North Dakota. She also works as a musician, arts administrator, and writer.

The architects expressed surprise and some discomfort with the concept. "All six took the project as a challenge. They weren't used to working without a large set of parameters and requirements, and they realized there would be competition and collaboration with other architects in other firms," Schlossman notes. "But they quickly adapted."

The architects relished the prospect of having their work on display at the North Dakota Museum of Art in Grand Forks. The museum's executive director, Laurel Reuter, invited Schlossman to debut the project there. Another opportunity for exposure arose when Los Angeles filmmaker Mary Trunk asked to film the project for a documentary (visit www.faithandform.com to view a clip from Trunk's film on the chaplets). Trunk had met Schlossman at a film festival in Fargo months earlier. The artist's paintings and the project fascinated her.

"Her paintings are colorful narratives, like symphonies of movement where viewers can wander and interpret in different ways. Often there is a sense of something recognized, a memory, a song, a taste, or a smell, all conjured up by the mix of lines and colors on the canvas," says Trunk.

"I have a strong interest in color, balance, and rhythm," Schlossman explains. "I paint spontaneously." She says that animal figures and symbols emerge when she paints. "I'm close to the cusp between abstract and realist art, but since the figures are so ambiguous, since they emanate from my subconscious, the works are generally considered abstract."

As the filmmaker and the artist became more familiar with each other's work and discussed the chaplet project, they became friends. Schlossman had confidence that Trunk understood the project's purpose and would accurately represent it and her artwork

in the film. "Marjorie's intent was to create an ecumenical space and an artistic experience. There is room for all faiths and beliefs, and there is the hope that visitors will open themselves up to the even broader and wiser experience of art," says Trunk.

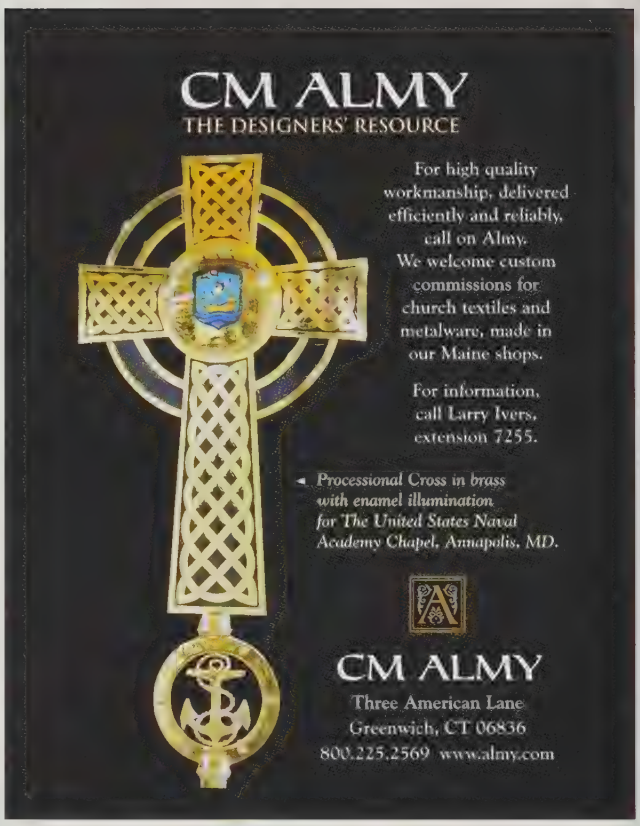
From Collaboration to Culmination

Schlossman wanted the chaplets delivered to her son's farm in Hawley, Minnesota, in April 2006. The museum in Grand Forks planned the opening for August, and she needed time to paint inside each chaplet. The beautiful farm, with its rolling hills and many trees, provided the space, the right light, and the inspiration for Schlossman to create. But just as many building projects are fraught with delays, so was this one. A couple of chaplets were finished and assembled so late at the farm that she had just a few days to paint. "I learned, to my delight and surprise, that I can paint quickly," she says.

Schlossman was also delighted to find that each architect had taken a completely different approach to the design. "Each chaplet produces emotion, and the emotion in each varies. They succeeded beyond my wildest dreams. I am fascinated to see them together in their diversity and strength." And that is how they appear now in their temporary location next to a shopping mall – diverse and strong – united by the green grass that winds between them, distinct in their styles and moods, the culmination of a successful collaboration between art and architecture.

Schlossman hopes the project will travel to many communities across the country in the next few years. She imagines the structures on the grounds of museums, colleges, and even hospitals, wherever they might provide inspiration, consolation, quiet or pleasure to people who seek beauty and solitude.

The following pages present the six chaplets and their designers' concepts.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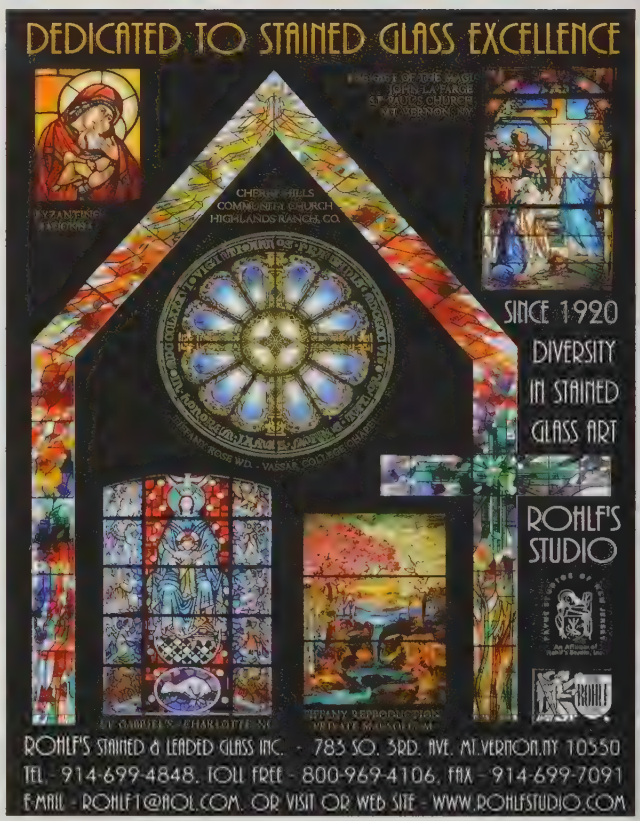
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Richard Moorhead

The Image Group
Moorhead, Minnesota

Moorhead and Moorhead
New York, New York

"I collaborated with my sons, who currently work in New York in their own architectural and design firm, Moorhead and Moorhead. We constructed a chaplet on a trailer bed. The conceptual starting point for the chaplet is the covered Conestoga wagons that transported settlers to the Midwest and West. The Thorncrown Chapel in Arkansas was another inspiration.

"A canopy of thermoplastic composite rods was woven into a vaulted space that is simultaneously intimate and opens to the surrounding environment. The rods are reflective of the crops of grain that grace the prairie landscape. For this chaplet, Marjorie painted plywood panels installed into the floor."

Michael Burns

Michael J. Burns Architects
Moorhead, Minnesota

"The chaplet's design is based on light, the linear landscape of North Dakota and the Northern Plains, translucency, portability, ease of constructability, the use of common building materials, and personal comfort, including visibility and temperature.

"The linear cedar sidewalls represent or provide a sense of privacy while occupying a temperate environment, and cast interesting shadows that constantly change throughout daylight hours and seasons. The sidewalls also metaphorically express the linear, flat landscape of the Northern Plains.

"As one moves toward the translucent white polycarbonate and metal-framed end, the quality of light shifts from shade and shadow to a constant yet subdued quality. The subdued light enhances the single canvas, which is suspended within the translucent volume. The translucent vaulted roof provides muted light, shade, and protective cover for the visitor. The use of aluminum trusses and small cables, though structural and necessary, give the illusion that the roof 'floats' above the chaplet's interior. In this space one can feel both private and grounded to the greater environment through the chaplet's multiple openings."

Julie Rokke

YHR Partners
Moorhead, Minnesota

"The instructions for designing the chaplets included these words from Marjorie: 'You shall love beauty, which is the shadow of God over the universe,' by Gabriela Mistral.

"Beauty, color, and contemplation were all words that emerged to stimulate the creative design process architects and artists practice daily. Letting the subconscious work, the image that emerged for the chaplet came from visions of Marjorie's colorful, beautiful, large paintings.

"The chaplet was conceived as a space where color surrounds. A circle was created with 12 cedar panels, sheathed in cedar plywood and detailed with small transom windows. The panels are arranged in groups of three, with three doors. Inside, the nine fixed panels contain full-height paintings. The numbers became significant in the design, including the desire to allow those entering one door to leave through another door. The panels are notched and joined together with a cedar board that includes a wood bracket at the top. The bracket is the anchor for the simple geodome structure that is the roof. The translucent fabric of the roof allows diffused light to enter the space and illuminate the paintings from any angle. The entire structure is anchored to a wood platform that extends beyond the walls to create an exterior space."

Joel Davy

JLG Architects
Fargo, North Dakota

"The chaplet was designed as a spiritual, meditative space where the artist would create a painting in response to the particular qualities of space and light. The elemental form of gable roof on a simple rectangle is intended as something between a small temple and a simple farm building such as a granary. Steel post-and-beam construction, along with the gridded translucent plastic infill panels, gives it a Japanese character.

"The 8-by-12-foot interior is experienced as three separate spaces: the entry, the painting alcove, and the seating alcove. The diffused light and exaggerated verticality create spaciousness in a small space. The painting is suspended by cable, creating a floating sensation and projecting a mysterious shadow on the exterior translucent wall.

"Portability is achieved by bolting wheels and an axle to the steel frame and towing it as a trailer. It can also be disassembled for storage."

Jef Foss

Foss Architecture and Interiors
Fargo, North Dakota

"Our chaplets are dedicated to meditation and contemplation of a work of art in a space. Marjorie's work is inspired by elevated 'epiphany' experiences. By expressing them in her art, I believe she feels a spiritual mission to communicate those experiences associated with the creation of each piece. It is our mission as architects to expand that visual experience into unique three-dimensional space.

"The chaplet project has given me the opportunity to explore architectural ideas independent of the confines of traditional construction. I have felt free to express ideals in an alternate building form. I began with a prime structure of tetrahedron, or 3-D triangle. The final form truncates that tetrahedron into a hexagon, creating smaller and more easily transported triangles.

"One of my greatest 'epiphanies' occurred at Lake Pelican in Minnesota as I stared into a great universal dome, where stars at night and the ever changing weather patterns during the day were mirrored in the magnificent lake. The triangulated chaplet represents that universe."

Phil Stahl

Stahl Architects
Fargo, North Dakota

"When Marjorie approached me, she stated some good observations on what might make a chapel spiritual or perhaps sacred. The initial words on the design were innocence, shelter, comfort, and unbridled curiosity. This led me to an image of a child's hands holding a butterfly. My mind then took the butterfly, seeing the mirror image of the wings, and took half of the butterfly and abstracted the essence of this creature, the beating of the wing, etc., into the form that now exists as the chapel, signifying birth and conversely, death, as one leaves.

"The walk along the path inside the chapel makes a person step aside to accommodate another visitor who is moving about, symbolizing relationships in life and their interplay. The materials, sand-blasted aluminum and white Plexiglas, allude to purity and remembrances of our past. Since the Plexiglas is translucent, one can see shadows of the outside world, signifying memories as one is contemplating his or her life. At the point of the artwork, there is a larger, deeper space, the point of the sublime as one can briefly step out of life and one's framework and focus on God, and have an intimate conversation."

Notes & Comments

2007 Awards Program Deadlines Near

The deadline for submitting to the 2007 Faith & Form/IFRAA International Awards Program is fast approaching. Registration for the program must be completed by July 16, and submission must be made by July 20. The awards program is open to architects, artists, and designers worldwide. Information on the awards program and registration materials can be found on the Faith & Form website at www.faithandform.com/raa_awards.php. If you have questions, please contact Faith & Form's Trena McClure at tmcclure@faithandform.com, or call her at: 704-927-2253.

FORM/REFORM to Meet in Milwaukee

FORM/REFORM: The National Conference on Environment and Art for Catholic Worship will meet in Milwaukee, Wisconsin, August 1–4, 2007. The theme is "Resurrection Witnesses: From Empty Tombs to New Encounters, Biblical Stories in Conversation with Architecture for Worship." Presentations at this annual conference are geared to pastors and parish staffs; parish or diocesan building and/or liturgy committees; liturgical design consultants; architects, artists, and craftspeople; environment, liturgy, and music ministers. For more information, visit the conference website FormReformConference.com or email: TMEnter2@aol.com.

World's Largest Synagogue Restored to Glory

Rivaling New York's great cathedrals, St. Patrick's and St. John the Divine, the Temple Emanu-El at the northeast corner of Fifth Avenue and East 65th Street is the largest synagogue in the world. The 1929 structure was designed by Robert D. Kohn, Charles Butler, and Clarence Stein, with Mayers, Murray & Phillip, associated architects. Hildreth Meiere designed the great mosaic arch in the main sanctuary, and Heinigke and Smith designed the Beth El Chapel mosaic. Ornamental metal includes the work of Oscar Bach and Samuel Yellin. Carvings, which grace column capitals, balcony fascias, and the pulpits, where done by Ulysses Ricci. The temple's distinctive architectural design is an Art Deco interpretation of Moorish and Romanesque styles, intended to express the intermingling of Occidental and Oriental thought.

The temple faces Central Park with a bold limestone façade dominated by a monumental recessed arch containing a stunning stained glass rose window. It features 12 spokes representing the 12 tribes of Israel, a reference echoed in the temple's enormous bronze entrance doors. A striking free-standing tower on 65th Street anchors the east end of the site, and the diminutive Chapel Beth-El, set back from Fifth Avenue to the north, separates the main façade from adjacent apartment buildings; amplifying the temple's individuality and prominence on the avenue. The temple's basilica plan and long-span steel structure create a breathtaking interior space—147 feet long, 77 feet wide, and 103 feet high, with a total seating capacity of 2,500. The monumental arch with its luminous stained glass windows anchors the west end of the interior and bathes it in diffuse, multicolored light. The temple had been very well maintained over the years, but because of the sanctuary's imposing size and the height of the great trussed ceiling, most surfaces are inaccessible for cleaning. Dust and dirt had slowly accumulated, and the original luster of

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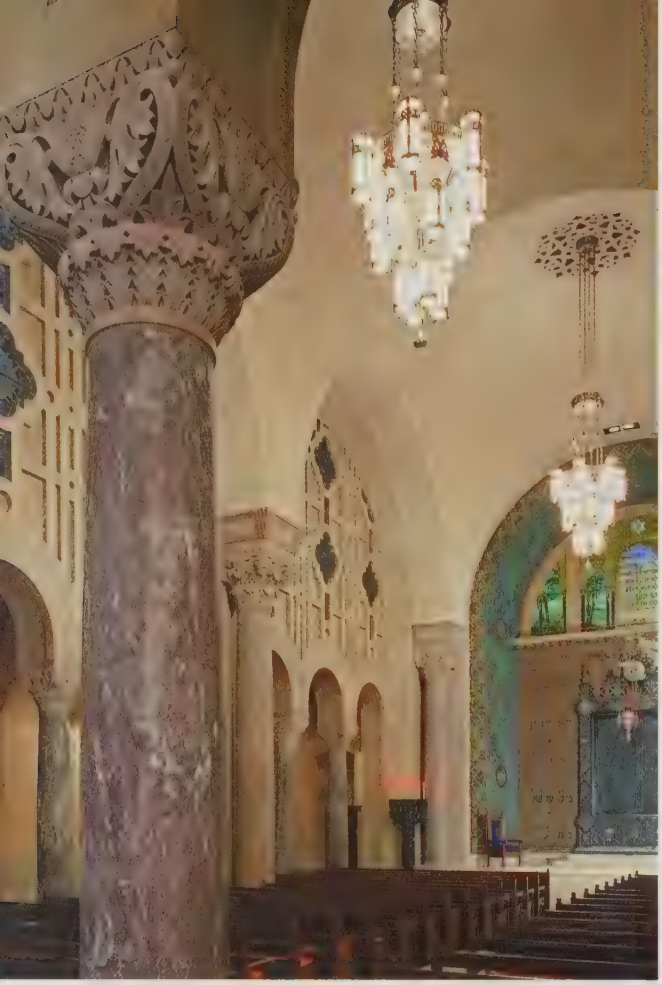

Photo: Brian Rose Photography

the many materials was diminished. Aging gutters and roof leaders had started to fail, and intruding water damaged the plaster ceiling and stone and tile walls. Beyer Blinder Belle was commissioned to direct the $25 million restoration project in late 2000; construction began in October 2004. To ensure that the beloved sacred space would remain in active use through the high holy days, the project was divided in two phases. Phase I involved scaffolding and restoring the western half of the sanctuary as well as the Chapel Beth-El *(photo at left)*. Phase II continued restoration in the eastern half of the sanctuary including the bema.

Restoration involved the cleaning and careful restoration of the sanctuary's architectural finishes, all of which required material-specific restoration methods. The stained glass windows, one of the glories of the temple, were removed and completely disassembled, cleaned, and re-leaded. All of the wood pews were likewise removed and restored off-site, and new custom upholstery fabric was woven. The Beth-El Chapel ceiling, walls, bema, metalwork, and pews were restored, as were light fixtures and walls in the temple's vestibule and memorial stair halls.

Some key aspects of the work were of particular importance in enhancing the dramatic architectural effect and sacred character of the space. They include the restoration of the temple's wonderful polychromatic ceiling, the careful cleaning of the tile walls, mosaic and stonework, and the design of a new lighting scheme and sound system. The lighting scheme was designed by Sachs Morgan Studio, Inc., to reinforce the original designers' intensions for the spiritual quality of the space and its inherent sense of mystery, while subtly illuminating the architectural details.

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The editors of *Faith & Form* want to bring its readers the latest news of those involved in the fields of religion, art, and architecture. Send press releases and materials to the attention of Michael J. Crosbie, Editor, *Faith & Form*, c/o Steven Winter Associates, 50 Washington Street, Norwalk, CT 06854; fax: 203-852-0741; email: mcrosbie@faithandform.com.

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It's About Time

Just One More Thing... ✶ Betty H. Meyer

Time is an interesting subject. We are all familiar with phrases such as "I'd like to but I don't have the time," and "Time will tell," and "Time heals all wounds."

How do you define time? An old hymn compares it with an ever-rolling stream. We can still hear our parents and teachers telling us not to waste time, but no one ever tells us what it is we're wasting. We know that time is composed of past, present, and future, but we puzzle about how and when one connects with the other.

Recently I read that many Americans are interested in the past, present, and future genealogy of their families. They have learned that they cannot understand the present unless they study the past, nor can they prepare for the future unless they study the present. In thinking about this it occurred to me that those of us interested in the arts already have a tool that can help us work on this problem of time.

I am referring to archives. Now I know that most of you (if not all) keep professional archives, but I'm not sure if you have considered other possibilities. Do your archives include the personal as well as the factual? For instance, do you include a description of the difficulties you had in each project and how they were solved or not solved? Do you record the responses of your family, colleagues, or the media? Are you careful to note the timeline of each project and to include formal and informal photographs? Have you noted related articles or books that have impressed you?

If your archives are purely factual, perhaps you should imagine someone reading them with an interest in you as a person, not just as a professional, and the conclusions you have reached about your place and time. Such an experience for the reader would be like having a conversation with you. If you read your archives when you are alone, they can again be revealing; you may be reminded of why you decided on your profession in the first place and why you remain so engaged. Or, if you happen to be on a downward swing, your archives may lead you into new areas of possibility.

I think that you would soon be aware that your new archives are giving you a fresh knowledge of yourself, your family, and your local community. But I dare to suggest that they would have much more to give you. They may well contain clues that what you discovered for the local is applicable to the universal as well. We live in a pluralistic world, but do not all humans deal with the same basic emotions, thought processes, and the need to live in relative harmony with their neighbors? If you traded archives with someone from Asia, Africa, or Australia, I'm betting there would be great similarities cloaked in the diversity of cultures, and that the personal aspects of the writing would show that we are all traveling through time together. I hope I have persuaded you to look at your archives as a treasure house for growth.

In any case, time marches on.

Betty H. Meyer is Editor Emeritus of *Faith & Form* and can be reached by email at bmeyer@faithandform.com

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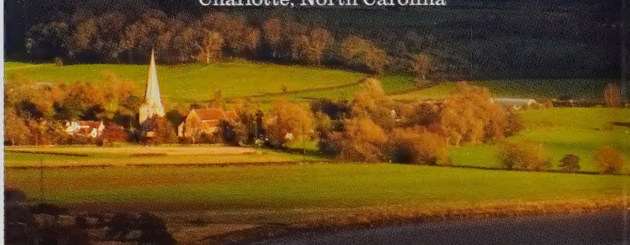

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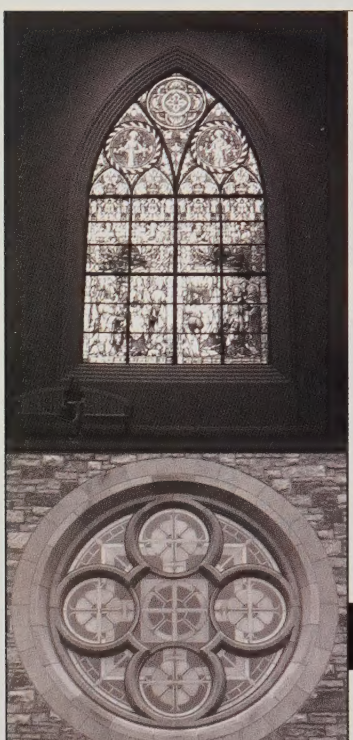

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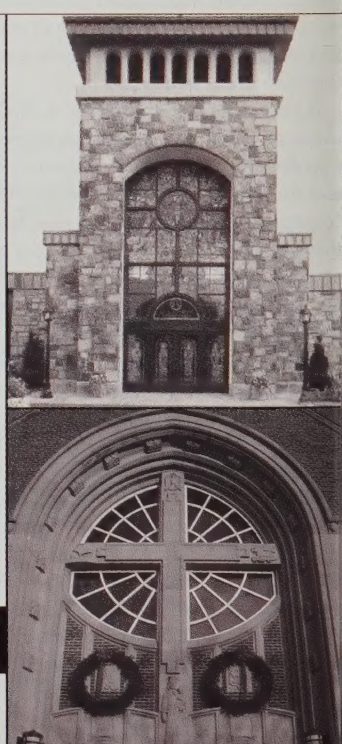

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